

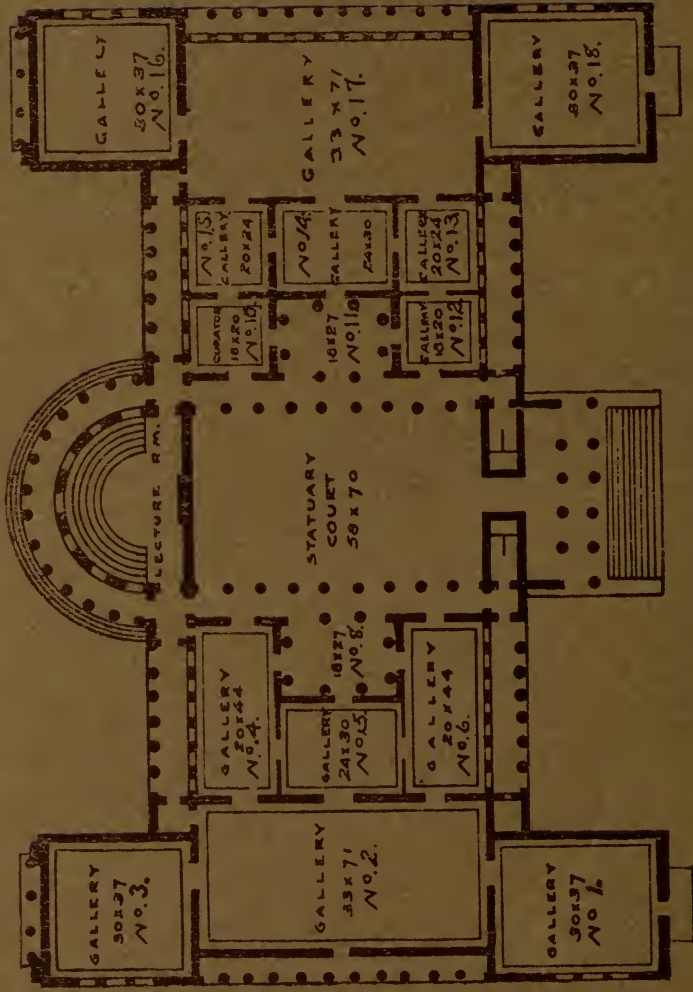
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BRIGHT ART GALLERY

ALOGUE OF AN EXHIBITION
WORKS BY THE MEMBERS OF
"SOCIÉTÉ DES PEINTRES ET
SCULPTEURS" (FORMERLY THE
SOCIÉTÉ NOUVELLE OF PARIS)

AUGUSTE RODIN, PRESIDENT

BUFFALO FINE ARTS ACADEMY
NOVEMBER 16—DECEMBER 26
95—1911—15



PLAN OF THE ALBRIGHT ART GALLERY



THE ALBRIGHT ART GALLERY — EAST FRONT

THE BUFFALO
FINE ARTS ACADEMY

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ALBRIGHT ART GALLERY: VIEW ACROSS THE SCULPTURE COURT

Buffalo Fine Arts Academy

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PREFATORY

PROPERLY to judge any art movement, it is most essential to study the conditions that existed at the time when such a movement started and to analyze the natures that called it into existence. France has been the scene of the art struggle for a century. Absolutely robbed of all feeling by the classical Academic School, for a time art seemed doomed, but in addition to the brilliant work done by the French Impressionists, who form a school unto themselves, a new element has come forward, essentially sincere and immensely interesting, and strong in its appeal, especially to Americans. In this school, efforts to evade the usual and commonplace are plainly evident, and its aim is to give to the world feeling, forcefulness, and color, with a handling that is interesting, yet not too minute nor, on the other hand, too careless.

This important group of men, which is known as the Société Nouvelle, includes both painters and sculptors, and has the distinction of claiming Rodin as its president. It is to-day emphatically the strongest and most homogeneous of the numerous societies whose various exhibitions follow one after the other in the Paris galleries. This group achieves the difficult feat of uniting no less than thirty artists who are all men of great talent; nearly all the members are French, but America has the honor of contributing three celebrated painters, John Alexander, Walter Gay, and John Sargent; Canada gives it J. W. Morrice; Russia, Prince Paul Troubetzkoy; and Belgium two or three of her most able men.

It was by reason of its greatness and because the work of the men in the Société Nouvelle is always worthy of sincere study, and produces great enthusiasm on the part of artists and art students, that the Director of the Albright Art Gallery singled it out and went to Paris to bring over work by each member of the Société for exhibition at the Albright Art Gallery, the Chicago Art Institute, and the City Art Museum of Saint Louis. In order to accomplish the task, it was necessary to meet and win the confidence of all the artists and collectors, the directors of the Louvre and Luxembourg, and the directors of the Georges Petit galleries, where this great group holds its annual exhibition in Paris every March. The importance and magnitude of an exhibition by these painters to America can scarcely be conceived. It was known that the Société Nouvelle had never been willing to leave Paris, even to exhibit in its neighboring European countries — yet the Director of the Albright Art Gallery felt it worthy of a trial for the chance of its accomplishment. All the studios were

visited, not only in Paris, but in Meudon, where Rodin creates; in Saint-Cloud, where La Touche paints — inspired by the lingering influence of Marie Antoinette for sylvan scenes and fêtes — and in various out-of-town studios, where the members of the Société Nouvelle have their summer residences. The artists were one and all courteous and charming, but two difficulties eclipsed all the others; first, no one was anxious to have his works go so far; secondly, these men have such an international reputation that the majority of their paintings have been purchased in Paris and carried to distant countries for important private collections and museums. Rodin is personally sending three bronzes from his studio. Through the intercession of Monsieur Charles Cottet, a group of ten works by the late Eugene Carrière is included — Madame Carrière herself contributing family portraits; and a special privilege was accorded by the Luxembourg authorities, who through their Director, Monsieur Léonce Bénédite, have lent important works by Aman-Jean, Walter Gay, Lucien Simon, and Lepère. Such a favor has never been granted before. At first the Paris world of art was evasive, but finally became enthusiastic and joined feelingly and helpfully with the Director of the Albright Art Gallery in all of her strenuous efforts for this exhibition. The thanks of the Buffalo Fine Arts Academy, Albright Art Gallery, and its Director are tendered to the artists represented, the collectors and dealers, who have so generously lent pictures, the Directors of the Louvre and Luxembourg, the French Government Officials, the Georges Petit Galleries, and to those persons in France and elsewhere who have given sympathetic coöperation in the work of organizing the first Exhibition of the Société Nouvelle in America.

CORNELIA BENTLEY SAGE.

THE ALBRIGHT ART GALLERY IS
OPEN EVERY DAY FROM TEN O'CLOCK
A. M. TO FIVE O'CLOCK P. M., EXCEPT-
ING ON SUNDAYS AND MONDAYS,
WHEN IT IS OPEN FROM ONE TO FIVE
O'CLOCK P. M.

FREE DAYS: TUESDAYS, THURS-
DAYS, SATURDAYS, AND SUNDAYS;
OTHER DAYS, ADMISSION IS TWENTY-
FIVE CENTS.

THIS COLLECTION WILL REMAIN
ON EXHIBITION AT THE ALBRIGHT
ART GALLERY UNTIL DECEMBER 26,
1911.



AUGUSTE RODIN
President, Société Nouvelle

Courtesy of Edouard Steichen

CATALOGUE

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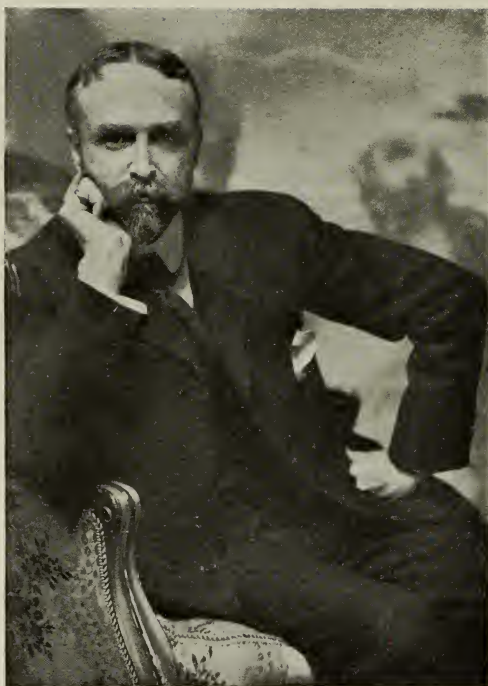
IN GALLERIES XII, XIII, XIV, XVI, XVII, AND XVIII, NORTH OF THE
SCULPTURE COURT

ALEXANDER, JOHN W.

John W. Alexander, one of the American members of the Société Nouvelle, of France, was born in Pittsburgh in 1856, and studied first at the Munich Royal Academy, later under Frank Duveneck. He is an associate member of Société Nationale des Beaux-Arts and of the Royal Belgian Society of the Fine Arts; an honorary member of the Vienna and Munich Secession Societies; president of the National Academy of Design, New York; Chevalier of the Legion of Honor; honorary M. A. and Litt. D. from Princeton; and has won Temple Gold Medal, Philadelphia, 1897; Lippincott Prize, Pennsylvania Academy of the Fine Arts, Philadelphia, 1899; gold medal, Paris Universal Exposition, 1900; Carnegie Prize, Society of American Artists, New York, 1901; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal of honor, Pennsylvania Academy of the Fine Arts, Philadelphia, 1903; Corcoran Prize, Washington, D. C., 1903; gold medal, Universal Exposition, St. Louis, 1904; and has won so many other honors, and is a member and President of so many Societies, that space prevents their mention. He is represented in practically every important American museum, as well as in the Luxembourg, Paris, Museums of St. Petersburg, Vienna, and Odessa. Numerous private collections also contain his portraits and other paintings. He is one of the original members of the Société Nouvelle and has always been deeply in sympathy with their aims and ambitions.

About two years ago Mr. Alexander showed in Buffalo a collection of forty-two of his best works, brought together especially for the Albright Art Gallery. His subjects vary widely and demonstrate the artist's great versatility. They are portraits, genre, flowers, marines, with smaller landscapes of great charm; and no one of us can study these remarkable paintings without feeling that here is talent of the highest order. It is noticeable that Mr. Alexander, whose art many consider characteristically French, never studied in Paris, though he lived there a number of years as a practising artist; he is essentially American, and we take pride in that relationship.

1a. At the Window.



JOHN W. ALEXANDER

AMAN-JEAN, EDMOND

Edmond Aman-Jean was born at Chevry-Cossigny, Seine-et-Marne, in 1860. He belongs to the modern school of French artists of the period 1885 to 1895 who joined the secessionists, led by Meissonier and Puvis de Chavannes. His work is introspective, psychological, temperamental in character and very decorative. He is the chief of a very considerable school, which believes that poetry in modern life still exists.

It is the temperament of Aman-Jean which has led him to conceive and paint works which, in almost every respect, are in strong contrast of line and precise features. Aman-Jean expresses primarily color, harmony of tone, values in their relation to each other. In his pictures the light of the atmosphere is filled with a thousand influences. Others excel in their ability to seize contours alone; Aman-Jean suggests in his forms the ability to receive and radiate light. Around his objects and figures there is, as it were, a halo, invisible though felt. This is what painters call the "envelope." Whether out of doors or in a room with open windows, air and light tremble around each figure and object, encircle, contain, and bathe them all in diffused rays. In the elaboration of his pictures the effect made upon the eye plays the first part, but hardly less felt is a sentimental intuition and a tenderness which is almost melancholy. His favorite subjects are women. His methods are suggestive of the Japanese.

Aman-Jean is represented by mural decorations in many of the important public buildings in France, including Les Arts Décoratifs. His works are in the Luxembourg, and important museums like those at Lyons and Dijon have given his pictures especial prominence. America is proud to acknowledge that one of the most important works by Aman-Jean is owned by the Carnegie Institute of Pittsburgh. He is also represented in the private collection of Albert Herter, Esq., Victor Harris, Esq., Grosvenor Atterbury, Esq., and William Bosworth, Esq., of New York.

He is a member of many important societies, including the Société Nationale des Beaux-Arts, Paris, and the Société Nouvelle.

1. The Conversation.
2. The Gold-Fish. (Decorative Panel.)
3. The Kid. (Decorative Panel.)
4. Lemons and Aquarium. (Still Life.)
5. Morning.
6. Portrait of Madame Aman-Jean.

Lent from the Luxembourg Gallery, Paris, through the courtesy of Léonce Bénédite, Director, and the French Government.



EDMOND AMAN-JEAN

7. On the Balcony.
Lent by Victor Harris, Esq.
8. Portrait of Mrs. Albert Herter.
Lent by Albert Herter, Esq., New York.
9. Portrait of Mrs. William Bosworth.
Lent by William Bosworth, Esq., New York.
10. Portrait of Mrs. Grosvenor Atterbury.
Lent by Grosvenor Atterbury, Esq., New York.
11. Portrait of Mrs. John W. Beatty.
Lent by John W. Beatty, Esq., Pittsburgh.
12. Study-Head of a Woman.
Lent by W. H. Hinkle, Esq., Paris.

BAERTSOEN, ALBERT

Albert Baertsoen was born at Ghent, in 1866. He came from a rich industrial family, who destined him for the same career, and it was as an amateur that he began to paint.

He worked with such assiduity, however, that in 1887 he exhibited at the Paris Salon "Canal, Matinée de Mars"; and the success of this picture so greatly encouraged him that from this time he gave himself definitely to art.

He entered the studio of Roll and worked there for two years. In 1869, he again exhibited his subject "Le Dernier Rayon."

Since then his works have been constantly shown at the successive Salons of the Société Nationale.

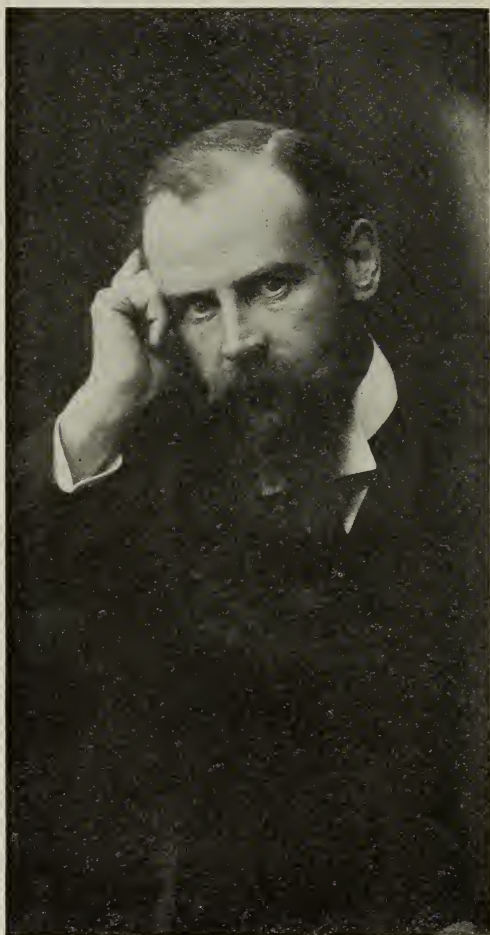
We owe to him "Vieux Canal Flammand" (in the Luxembourg), "Rivière en Décembre," "Grande rue à Nieuport," "Vieux quai en Novembre," and many others.

The Musée de Brussels owns "Les Chalands sous le neige" (1901), one of his most beautiful canvases; and to the Luxembourg belongs "Le Dégel," which is, perhaps, his chef-d'œuvre.

13. Street at Bruges.
Lent by Georges Petit Galleries, Paris.

BESNARD, PAUL ALBERT

Paul Albert Besnard was born in Paris, June 2, 1849. He came from a family of artists, his father having been a pupil of Ingres and his mother a miniaturist. At an early age he entered the Ecole des Beaux-Arts, and while still a mere boy made his début at the Salon of 1868. In 1874, he took the Prix de Rome. Shortly afterward he married the daughter of the sculptor, Vital Dubray, a sculptor herself, who has successfully led her own career side by side of that of her husband. For two years they lived in London, where Besnard came under the sway of impressionism and the famous open-air school. His receptive faculties enabled him to acquire and assimilate on all sides,



ALBERT BAERTSOEN

while at the same time losing nothing of his strength and personality.

In 1886 appeared his portrait of Madame Roger Jourdain, a young woman in brilliant evening dress advancing upon a terrace; the swiftly vanishing light of day, and that thrown on the scene by the golden flow of artificial light, depicts each warring with the other for supremacy. The same effect of conflicting lights is charmingly exemplified in the "Femme qui se chauffe," now at the Luxembourg.

This kind of exercise gave Besnard an incomparable suppleness in depicting various aspects of forms, and most of all those in motion. But the greatest triumph of all is in decoration; this is the result not only of the taste and method which, allied to his rich, artistic temperament, enables him to cover huge walls as he does, but also of the imagination, which leads him to conceive and execute allegories under entirely new methods. All his decorations, beginning with that of "Ecole de Pharmacie," which won for him great fame, show with what ease the artist moves in the realms of dreams.

Since 1903, Paul Albert Besnard has been Commander of the Legion of Honor. He is represented in all the important private collections and museums of Europe, and his mural decorations are found in many of the important buildings, especially in Paris. His famous portrait of Rejane is owned by Émile Sauer, the musician, who lives in Dresden. The beautiful work entitled "Nude Figure" by Besnard was lent for a time to the Metropolitan Museum of Art, New York City. It belongs to Hamilton Easter Field, Esq., who has lent it to the Albright Art Gallery for the present exhibition.

Paul Albert Besnard is a member of the Société Nationale des Beaux-Arts and the Société Nouvelle of Paris.

14. The Smile.

Lent by Georges Petit Galleries.

15. Flowers and Turtle-doves.

Lent by Georges Petit Galleries.

16. Portrait of Ex-Senator William A. Clark.

Lent by William A. Clark, Esq., New York.

17. Nude Figure.

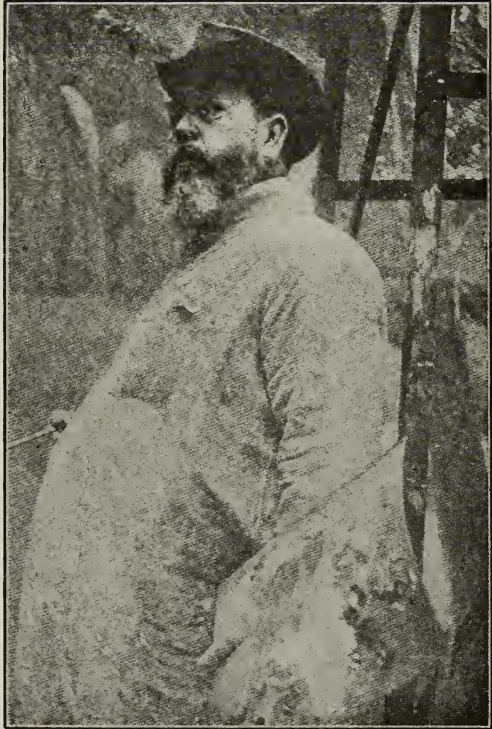
Lent by Victor Harris, Esq.

18. Nude Figure.

Lent by Hamilton Field, Esq., Brooklyn, N. Y.

BLANCHE, JACQUES-EMILE

Jacques-Emile Blanche was born at Paris, January 30, 1861. His first works are imbued with the gifts which indicate high culture, a just sentiment of the conditions of his art, and an innate distinction of taste.



PAUL ALBERT BESNARD

He seemed at one time to follow the impressionistic leading of Manet; but this was mitigated by the influence of the English artists, notably Gainsborough. This influence is shown in his "Famille Thaulow," exhibited at the Salon of 1896, and now in the Luxembourg.

Since this his coloring and manner have grown warmer and richer; his understanding more extended; and he has executed in powerful harmony strong portraits of inanimate life. There is something especially fascinating in the flexible art of Jacques-Emile Blanche, and wherever his beautiful appealing canvases go they carry with them the same sense of dextrous craftsmanship and the same caressing charm. One and all they reveal a unity which is rare in the art of their day. Every detail has been properly subordinated to the general effect. The flash of jewels, the sheen of silks, the liquid gleam of a mirror, or the mellow glow of a bowl of fruit on the table, all is wooed into a subtle harmony which seldom fails to captivate the most exacting æsthetic taste. The painter's success in revealing the earnest countenance of the modern intellectual, either French or English, is only comparable to that delicacy with which he enshrines dawning womanhood.

The Luxembourg possesses of this period the portrait of the novelist, Paul Adam, executed in beautiful classic style.

Jacques-Emile Blanche was awarded silver medal, Munich, 1891; gold medal, Exposition Universelle, Paris, 1900; gold medal, Munich, 1901, Grand Gold Medal, Venice; Knight of the Legion d'Honneur, France, 1898. Member of the Société Nationale des Beaux-Arts, Paris; the Secession Society, Munich; the International Society of Sculptors, Painters and Gravers, London; and the Société Nouvelle, Paris.

He is represented in the Luxembourg, Paris, the Uffizi, Florence; the museums in Brussels, Frankfort, Munich, Venice, Budapest, Dublin, Lyons, Rouen, and in many private collections both in Europe and America, including that of Mrs. Dodge in Florence.

19. Salome.
20. Sunflowers and Dahlias.
21. Blue Hydrangeas.
22. Tea Table and Japanese Lilies.
23. Portrait of Henry James, Esq.
24. Portrait of Her Grace, the Duchess of Rutland.
25. Portrait of the Marquis of Granby.
26. Portrait of Mrs. Edwin Dodge.
Lent by Mrs. Edwin Dodge.



JACQUES-EMILE BLANCHE

27. Fragment of a Decorative Panel: Group of Women.

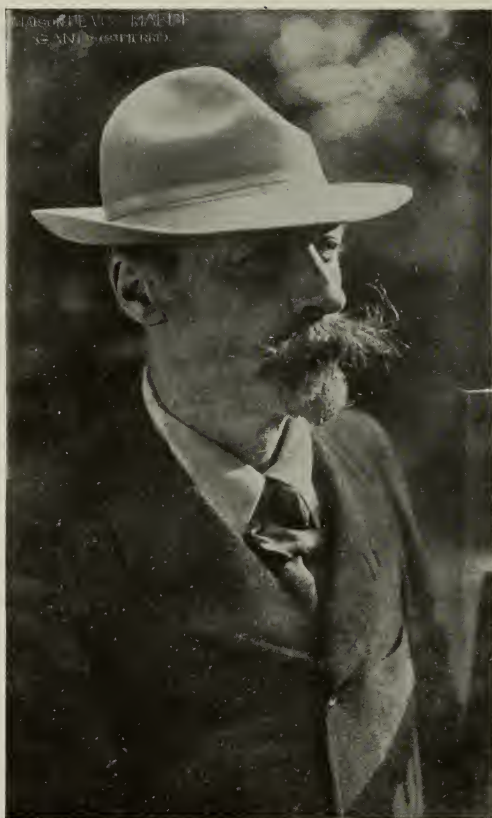
28. Fragment of a Decorative Panel: Group of Men (Maurice Barrès, Henri de Regnier, and the Artist).

CARRIÈRE, EUGÈNE (1849-1905)

The death of Eugène Carrière, the painter of dreams, fading lights and veiled harmony, has made a profound impression which will never be effaced, not only upon the friends of the man, but upon those who admire and love his art. Eugène Carrière: the name as well as the portrait suggest something indefinable, a signification mysterious and eternal. With the departure of the being who was so full of force and love, our life misses an element which seemed to us to have been perfectly indispensable. But this thought we have, also, that Carrière is always among us. I speak to all who knew him and understood him. Eugène Carrière was an interested member of the Société Nouvelle.

Carrière was born not far from Paris, in the department of Seine-et-Marne at the village of Gournay, January 27, 1849. His real origin, however, was not French, as his father came from French Flanders and his mother was Alsatian. He was brought up at Strasbourg, but it was not there that he really received his first inspirations for art in spite of the cathedral, the churches, and the museum; it was later in Saint-Quentin, where he lived for nineteen years. There he entered the gallery where hung the pastels of La Tour. He looked at them with longing eyes and the great drawings of the human figure inspired in him the love of construction, which afterwards appeared in his own portraits. Carrière immediately began to draw and paint, then went to Paris to follow the course of the Ecole des Beaux-Arts. Then came the war and Carrière was taken as a captive to Dresden where he later amused himself by painting his comrades and in studying the works of Rubens. Returning to Paris, he re-entered the Ecole des Beaux-Arts where he studied from 1872 to 1876. He then became competitor for the Prix de Rome, but did not win it, and it was at this time that he turned his attention to the prizes of life. In the days that followed he studied and sympathized with humanity and in this way found his salvation.

It was thus that he became a painter of motherhood and of childhood. You could search the world over and in the history of art you would never find the sentiment of maternity and of infancy in Carrière's works expressed as wonderfully and beautifully as by him. The pictures of Mother and Children of many other painters seem arranged, but with Carrière the sentiment is new, and this has created a personal art. The mother and children seem unconscious and the poses are natural. His portraits of



EMILE CLAUS

children, of young boys, young girls, and older persons are studies of the transformation of beings, and it is this spirit of humanity that Carrière wishes to write on the history of painting. He has even painted the death of Christ with a new note of pathos.

In the Exposition Universelle, of 1889, he was decorated with the Legion d'Honneur. In 1890, he was one of the first, with Puvis de Chavannes and Rodin, to detach himself from the old group of painters, and together they founded the Société Nationale des Beaux-Arts; and there the same year he exhibited a canvas called "Le Sommeil," and the following year the three celebrated portraits of Alphonse Daudet, Paul Verlaine, and Gustave Geffroy. In 1892, the "Maternité" was purchased by the Luxembourg Gallery in Paris and is now one of its greatest treasures. The Luxembourg also owns "La Famille" and a wonderful head by Carrière. In 1893, the portraits of Gabriel Seailles, Madame Ménard-Dorian, and Charles Morrice were exhibited; in 1895, a decoration for the Theatre de Belleville; in 1896, the lithograph portrait of Edmund de Goncourt, and in 1897, "Christ on the Cross." Twice Carrière's works were assembled and exhibited; the first time in 1891 at Valadon, at which time Geffroy presented them to the public with a most appealing preface. The second time, in 1896, at the new Salon, where he explained his own work; this address has since become celebrated.

In December, 1904, a popular banquet was given to Carrière in Paris, at which Rodin presided. There were six hundred sculptors, painters, poets, and philosophers, and their wives. This was a fête of love and enthusiasm from his confrères. Soon afterward Carrière became ill and after suffering for over a year, died on the evening of March 26, 1905.

Carrière's creations were his real life; his tears, his enchantments were the bread of his genius. Because he had suffered he pitied men, he gave them hope because he had loved. His beautiful maternities are the symbols of his life. I see in him the supreme man to whom the hesitation of men can demand the law of the most essential humanity.

29. Portrait of Madame Eugène Carrière.

30. The Kiss.

31. Maternal Caress.

32. Self-Portrait.

33. Child with Collar.

34. Child Smiling.

35. Head of a Little Girl.



CHARLES COTTET

36. Magny — Landscape.
 37. Magny — Stormy Coast.
 38. Head of Madame Carrière.
 38a. Rennes.

Lent by Mrs. Frances M. Wolcott.

CLAUS, EMILE

Emile Claus was born at Vive-Saint-Eloi, Belgium, September 27, 1849.

He was the sixteenth child, and his father, a modest grocer, was much averse to the idea of allowing him to become an artist. However, by the complicity of his mother and of Peter Benoit, whom chance had led that way, he was allowed to enter the Académie d'Anvers. Here he studied under Keyser. From 1874 to 1889 he painted subjects of episode and sentiment, such as "Richesse et Pauvreté," "Le Chemin des écoliers," "Le Bateau qui passe," "La Veille de la fête," and particularly a "Combat des Coqs."

He was awarded gold medal, Exposition Universelle, Paris, 1889; gold medal, Universelle, Paris, 1900; Chevalier de la Legion d'Honneur; Officer of the Order of St. Michael of Bavaria, and the Order of Leopold; Knight of the Order of Orange-Nassau. Member of the Société Nationale des Beaux-Arts, Paris; the Secession Society, Berlin; and the Société Nouvelle, Paris. Represented in the Luxembourg, Paris; and the Museums of Dresden, Berlin, Venice, Brussels, and Antwerp.

Of a profoundly observing and reasoning spirit, he distinguished more clearly each day the evolution going on about him and the unhappy route into which his success itself was involving him.

He had the courage to abandon the renown which he had gained, and hesitated at no sacrifice in order the better to realize that which to him was truth.

Following impressionism, but with absolute freedom, he depicted the beautiful region of Lys; that flower-covered country with its great trees, painted houses, cows tethered in groups in the meadows. From these scenes he draws his subjects for "Quand fleurissent les lychnis" (1885), "La Crue de la Lys, Octobre" (1888), "La Rentrée des Vaches" (1889), and many others.

Of this artist's work the Luxembourg possesses an exquisite illuminated canvas which well bears the name "Rayon de Soleil."

39. The Gray Cow.

COTTET, CHARLES

Charles Cottet was born at Puy, Haute-Loire, France, July 12, 1863. The early part of his life was passed at Evian-les-Bains,

on the border of Lake Geneva. When at the age of seventeen he went to Paris, it was to continue the studies begun in Switzerland, and from this change of home may be dated the beginning of his artistic career.

His parents placed no obstacle in his path, and he entered the studio of Maillart, of whom he became the most attentive and scrupulous pupil. He later left this studio for the Académie Julian, where he studied under the direction of Boulanger and Jules Lefebvre, after which, enthusiastic over the work of Puvis de Chavannes, he received from him some instruction, and was proud to declare himself his pupil. Cottet has generally worked alone; indefatigable, he has depicted many scenes and types.

He was awarded gold medal, Exposition Universelle, Paris, 1900; gold medal, International Exposition, Munich, 1905. Represented in the Luxembourg, Paris, and in the Museums of Lille, Venice, Trieste, Antwerp, Karlsruhe, Brussels, Bordeaux, Helsingfors, St.-Etienne, Vienna, and Barcelona, and in the Cincinnati Museum Association, America.

He was created Chevalier de la Legion d'Honneur in 1900, and exhibited at all the great international expositions, finding in other lands the same success as in France. He is a member of the Secessionist Societies of Berlin and Vienna, and of the International Society of London, of which Rodin is president. Also member of the Société des Peintres et Graveurs, the Orientalists, the Peintres Lithographes, and the Société Nouvelle. Cottet belongs to the group of artists and men of letters who have made art the law of their lives.

During a stay in Brittany, Cottet so strongly felt the charm of that country that he determined to linger there for some time. The violence of the sea, the desolation of the wave-washed shore, the character of the inhabitants and their picturesque costumes as well, all interested and attracted him, so here he fixed his abode and won.

The history of the misunderstanding which in 1888 divided the Salon annually held in the Palais de l'Industrie is well known; some of the artists, faithful to the venerable Société des Artistes Français, stayed on the Champs-Élysées; the others who grouped themselves around the ideas of the Société Nationale des Beaux-Arts exhibited their works in the Champs-de-Mars. Meissonier, who was at the head of the malcontents, gathered about him Puvis de Chavannes, Cazin, Besnard, Rodin, Roll, and Carrière. Cottet, who had only once exhibited at the Artistes Français, followed this movement, as much to prove his sympathy with Puvis de Chavannes and Roll as for his own personal satisfaction.

To the first exposition, he sent his earliest study of Brittany, "L'Anse du Toulinguet," and at once an interest in this new comer was shown.

In 1898 his triptych "Le Repas des Adieux" appeared, and in this we see the result of his six years of observation spent in

Brittany; here are expressed the whole scale of sentiments which animate the life of its people. The picture was at once accorded great admiration and the reputation of Cottet, clearly established, grew from this time.

In 1899 appeared "Le Jour de la Saint-Jean," "La Messe Basse en Bretagne," and "Les Feux de la Saint-Jean" followed.

During the last few years Spain and Portugal have called forth the talent and observation of Charles Cottet: Avila, the Cathedral of Salamanca, Burgos, and Toledo; the Tagus, its colored waves charged with red earth flowing between high banks, has inspired several canvases.

The nudes of Cottet are filled with realism and in his portraits are found all the distinguished qualities of the artist.

In his studio in the Rue Cassini, he works constantly; the days of conflict are past; the hours of work now sound, and with them ever more and more success and glory.

40. Lamentation of the Women of Camaret on the burning of their church.
41. Evening Service, Brittany.
42. Pardon of St. Ann la Palud, Brittany.
43. Portrait of the Painter, Lucien Simon.
44. Young Girl with Amber Necklace.
45. Grief.
46. Procession in Plougastel Daoulac.
47. Old Man and Old Woman from l'Ile de Sein.
48. Young Girl with Muff.
49. Young Girl with Red Mantle.
50. Young Girl at her Toilet.
51. Apples and Book. (Still Life.)
52. Woman at her Toilet.
53. Apples and Sealing Wax. (Still Life.)
54. Stormy Sea.
55. Venice — Setting Sun.



ANDRÉ DAUCHEZ

56. Original Study for the Painting owned by the Luxembourg
 Triptych — The Land of the Sea.
 Center Panel: Repast of Leave Taking.
 Left Panel: Those who Remain.
 Right Panel: Those who Go.
57. Evening in Harbor.
58. Mourning, Brittany.
 Lent by Cincinnati Museum Association.

DAUCHEZ, ANDRÉ

André Dauchez was born in Paris. He has made giant strides in the last few years. His draftsmanship has taken on a firmness and decisiveness quite remarkable, and no one is better qualified than he to penetrate into the recesses of the melancholy soul of the landscape of "La basse Bretagne." His decorative panel "Prairies Bordées d'Arbres" was one of the most imposing works in this year's Salon; and his painting of a cloudy sky, and meadows by the banks of a river were also considered masterpieces.

Member of the Société Nationale des Beaux-Arts, Société Nouvelle de Peintres et Sculpteurs; Société des Pastellistes Français, Société des Peintres-Graveurs, Paris. Awarded bronze medal, Carnegie Institute, 1899; gold medal, Carnegie Institute, 1900; silver medal, Exposition Universelle, Paris, 1900; second gold medal, International Exposition, Munich, 1901. Represented in the Luxembourg, Paris, and the Carnegie Institute, Pittsburgh.

59. The Sea at Lesconil.
 Lent by Georges Petit Galleries.
60. Gray Dune.
 Lent by Georges Petit Galleries.
61. The Point of Lahuron.
 Lent by Georges Petit Galleries.
62. The Bay of Combrit.

DEJEAN, LOUIS (Sculptor)

Louis Dejean was born in Paris, in 1872. After having studied for a short time under Charles Gautier and later at the Ecole des Arts-Décoratifs, he branched out for himself and has confined himself almost entirely to the genre of the small, delicately-traced figure. He has been a medallist since his second exhibition, in 1900. Almost entirely, his models have been



HENRI DUHEM

Parisian types — the boulevardier, the street gamin, the professional model, the actress of the café-chantant; and the keynote of Dejean's art is its subtle tracery which endows with flesh and blood the coquetry, the languor, the lurking charm of the twentieth-century woman. Typical figures in the Dejean exhibitions have been his woman's torso of an outline delicate and robust at once, a statuette of a nude young boy on which the light plays caressingly, and many other of the exquisite little figures which have begun to build up the reputation of this remarkable artist ceaselessly preoccupied with enlarging his scope and attaining his style without sacrificing his quickness of impression.

63. April. (Bronze.)

64. The Woman and the Source. (Wax.)

DE LA GANDARA, ANTONIO

Antonio de La Gandara is a portrait painter who has achieved great popularity, and who is one of the most sought after and the most remarkable among painters of contemporary womanhood. He executes a portrait with the subtleness and penetration which is characteristic of his work. Besides portraits, the artist produces some charming drawings. Previously he has done some little pictures of the Luxembourg gardens and the Parc de Saint-Cloud.

Antonio de La Gandara exhibits a characteristic portrait of a woman of highly-strung and nervous elements, and two of his best productions in the art of landscape painting.

To his Spanish heredity La Gandara owes his skill in executing the luxurious yet sombre effect of cloths and drapery — that mastery most strongly exemplified by Valasquez.

65. Portrait of Miss D.

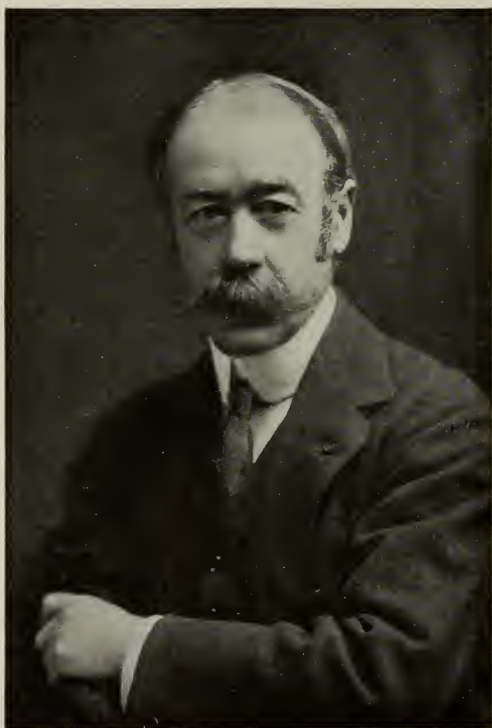
66. The Palace of Justice.

67. View from the Luxembourg.

DESPIAU, CHARLES ALBERT (Sculptor)

Charles Albert Despiau is a sculptor who has exhibited at the Salons of 1904 and 1906, and is a man of great ability; his works are fast becoming known all over the world.

68. Torso of a Bacchante. (Bronze.)



WALTER GAY

DUHEM, HENRI

Henri Duhem was a noted lawyer in the south of France, and wrote a comprehensive book on French art. He was born at Douai, in 1860, and lived there for many years. Duhem is a painter of marvelous landscape effects with dim skies and pale chalky shores, large moonlight scenes and an original and intense series of provincial towns, market places, and scenes. He renders the dream of peacefulness, the restfulness of grey skies.

Henri Duhem has figured in all the great national exhibitions, both French and foreign, for twenty-seven years.

He was awarded a medal, Exposition Universelle, Paris, 1900. Membre-Sociétaire de la Société Nationale des Beaux-Arts, Paris; the Société Nouvelle, Paris; Chevalier de la Legion d'Honneur, Paris. Represented in the Luxembourg, Paris, and the Petit Palais, Paris, and in the Museums of Buenos Ayres, Argentina; Arras, Lille, Lyons, Douai, etc.

69. The Flock passing the Road, at the rise of the Red Moon.

70. The Locks in Sunset.

GAY, WALTER

Walter Gay, one of the American members of the Société Nouvelle, was born in Hingham, Mass., in 1856. He studied in Paris under Bonnat. Awarded gold medals: Paris, 1888; Vienna, 1893; Antwerp, 1894; Munich, 1894; Berlin, 1895; Budapest, 1895. Officer of the Legion d'Honneur. Represented in the Pinacothek, Munich; Luxembourg, Paris; Museum of Fine Arts, Brussels; Museum at Amiens; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Pennsylvania Academy of the Fine Arts, Philadelphia; and Carnegie Institute, Pittsburgh. He is a member of the Société Nationale des Beaux-Arts; Royal Society of Water Colors, Brussels; Société Nouvelle, Paris; American Institute of Arts and Letters; Member of Committee of Purchases; Administration Society des Amis du Louvre, Paris.

With the charm of mastership and a lucidity which all admire, Walter Gay paints his interiors; these are almost always of the eighteenth century: sumptuous salons and agreeable apartments.

He makes "portraits of rooms"; studies the physiognomy of the marble-paved vestibule, representing in detail as well as taken as a whole the character of a boudoir; wrestling from the faded silk of a sofa gallant avowals, and from the "tabouret" its confidence. For grasping the expression of a screen he has no equal, and even from a cracked flagstone pavement he draws what is almost a thought.

He has understood that inanimate objects, and above all those which having lived much have retained that life, are endowed with a little individual soul of which he tries to show the hidden power. He has felt that a cracked wall of the past, a table of a certain epoch, a footstool wearied by the fatigue of those long since gone, those who complained of not having reposed enough, had features like those of a face; an expression which changed according to the hour and the time, and alas, without reason, for nothing. And with a grace, patient as quick, he has noted in them all the shades of solitude.

The interiors of Walter Gay, though so filled with the life of those who have tenanted them, are always empty, and marvelous is the tact by which are indicated the class and description of the actors who lived in the midst of the noble decorations from which it is a pity they are now absent.

These deserted rooms do not give the least impression of abandonment; people are near, they come and go. The dying cinders on the hearth illumine the royal fleur-de-lis painted on the ceiling; a window is open, a curtain sways in the breeze; a shutter bars out the warmth of sunshine. Here is a breakfast table on which the cloth still rests, and the creased napkins bear marks of the fingers that have recently crumpled them.

In treating these details, the artist depicts nothing sad or morose; he stops on the threshold of melancholy—dreamer that he is—attentive and tender. By the strength of his desire and power of expression he tries to make us feel the light in these beautiful dwellings. The light is in love with ancient things and while giving to them they repay the gift a thousand fold. It knows that these venerable objects, filled as they are with a life that has fled, are of greatest value while they now claim only a passing gayety.

Through the deep windows of an old château of France pours the light, curious, touching everything. It glances at the candelabra, greets with a kiss the clock, aims a sword thrust at the glass of water, leaps to the floor, climbs the picture-covered wall, but never does it overstep its bounds, for Walter Gay keeps careful guard. You leave the canvases of this sympathetic master with regret, feeling the charm which he brings out in everything he touches. Mr. Gay is represented in many museums and notable collections. The Luxembourg is fortunate enough to have won one of his best works and the Boston Museum has just acquired an important example. Both are included in the present exhibition.

71. Large Interior.

72. Venetian Interior.

73. Interior of Château of Petit Trianon, Versailles.

74. Château de Bréau.

75. Small Interior: The Green Bed.

76. Interior.

Lent from the Luxembourg Gallery, Paris, through the courtesy of Léonce Bénédict, Director, and the French Government.

77. Palazzo Barbaro, Venice.

Lent by the Museum of Fine Arts, Boston.

LAGARE, EUGÈNE (Sculptor)

Eugène Lagare, born in 1870, is a sculptor who has exhibited some notable works in bronze and plaster, especially at the Salon of 1906. He is to-day considered by Rodin one of his most promising pupils.

78. Sphinx giving way to the Genius of Man.

79. Head of a Young Girl.

LA TOUCHE, GASTON

Gaston La Touche was born at Saint-Cloud in 1854. He is self-taught. Awarded medals: Salon Hors Concours; Exposition Universelle, 1900; Grand-Prix, Venice; Barcelona; Munich; and the Carnegie Institute, Pittsburgh. Officer of the Legion d'Honneur. Represented in the collections of the Luxembourg, Brighton, Venice, Rouen, Brussels, Vienna, and his works are owned in numerous private collections abroad and some in America. Hugo Reisinger, Esq., owns some of the best examples of La Touche's work, also Victor Harris, Esq., both of New York.

Two important examples are owned in Buffalo; one by Mrs. Porter Norton and the other by Mrs. Spencer Kellogg. Both are here exhibited. La Touche is President of the Société Internationale des Peintres à l'eau; member of the Franco-American Institute; member of the Delegation of the Société Nationale des Beaux-Arts; and a member of the Imperial Consul des Beaux-Arts; Société des Aquarellistes Hollandais; Société Royale des Artistes Belges, and the Société Nouvelle of Paris.

Gaston La Touche's ancestors came from Normandy. Here above all other places still lingers the influence which Marie Antoinette had exerted during her lifetime—the love of sylvan scenes, fêtes on velvety lawns shaded by graceful trees, dances in the open air, suppers, fountains, tiny lakes and streams in which are mirrored swans or on which floats a lazy boat.

Thus the boy grew up surrounded by a mental as well as a visual eighteenth century atmosphere. The books in which he delighted were those of that period, and when at the early age of



GASTON LA TOUCHE

ten he began to paint, his pictures naturally embodied the spirit of his musing. This influence, so early felt, has colored all of his later works, the grace, elegance, and daintiness of the court of Louis XVI constantly speaking to us from his canvases.

In spite of La Touche's talent and love for painting his parents were opposed to his becoming an artist and endeavored first to make a student of him, failing in which they plunged him into a life of commerce; then the lad rebelled and insisted upon following his chosen profession. Self-taught at first, he worked frantically and in 1875 made his debut at the Salon as a sculptor, exhibiting a medallion.

Then, through his friendship with Nanot, Degas, and Zola, he became a member of the naturalist school and later an idealist. To-day he is considered one of the finest of the true colorists. In the year 1890 he joined the Secessionists, led by Meissonier and Puvis de Chavannes, and exhibited at the new Salon of the Société Nationale des Beaux-Arts.

In our admiration of his work we do not separate his decorative panels from his paintings, of which a list would be too long for this sketch. In his studio at Saint-Cloud, the artist labors incessantly, even during his walks, and while traveling he makes little sketches which furnish him valuable material; in these he is as much poet as painter.

80. Landscape — River Bank.

81. Vision Antique. (Exhibited in Salon, 1911, under title of "Innocence.")

82. The Betrothed.

83. The Visit of the Princess Royale.

84. Landscape.

Lent by Victor Harris, Esq.

85. A Pardon in Brittany.

Lent by Victor Harris, Esq.

86. Mischief.

Lent by Mrs. Spencer Kellogg, Buffalo.

87. Saint Marks, Venice.

Lent by Mrs. Porter Norton, Buffalo.

88. Summer Day.

Lent by Messrs. Knoedler & Co., New York.

LE SIDANER, HENRI EUGÈNE

Henri Eugène Le Sidaner was born at Port Louis, Mauritius, in 1862. He comes from a Breton family.

Member of the Société Nationale des Beaux-Arts, Paris; the



HENRI EUGÈNE LE SIDANER

International Society of Sculptors, Painters, and Gravers, London; and of the Société Nouvelle, Paris. Represented in the Luxembourg, the Petit Palais des Beaux-Arts, Paris; and in the private collections of John W. Beatty, Esq., Pittsburgh; Edward Drummond Libby, Esq., Toledo, and Mrs. W. R. Taylor, Rochester, N. Y. Awarded medal of the third class, Paris, 1891; bronze medal, Exposition Universelle, Paris, 1900; honorable mention, Carnegie Institute, 1901, medal of the second class, Carnegie Institute, Pittsburgh, 1906.

89. Bee-hives.

Lent by Georges Petit Galleries.

90. Sunlight on a Red Temple.

Lent by Georges Petit Galleries.

91. The Faubourg.

Lent by Georges Petit Galleries.

92. Evening in the Village.

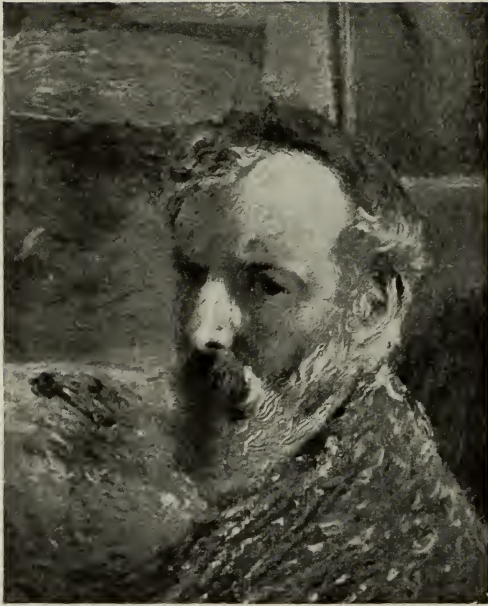
Lent by Mrs. Spencer Kellogg, Buffalo.

93. Morning.

Lent by Mrs. E. D. Libbey, Toledo.

MARTIN, HENRI

At the opening of the Salon of 1883, three pictures attracted much attention, "Andromaque," by Georges Rochegresse; "Saint Julien l'Hospitalier," by Aman-Jean; and "Francesca da Rimini," by Henri Martin, a young artist, until this time practically unknown. He was born at Toulouse, France, August 5, 1860, and studied under Jean-Paul Laurens; this much only was known of him. How suddenly he made the place for himself which he has since filled with such distinction! When quite young he showed rare artistic gifts, but as his family desired him to become a merchant, he devoted himself for six months to commerce. At the end of that time, however, his family, understanding that his vocation was irresistible, decided to consent to his wishes. He then entered the Ecole des Beaux-Arts at Toulouse; at the age of nineteen he obtained the Grand-Prix and with the income which this brought him, went to Paris and entered the studio of Jean-Paul Laurens. In 1880, he exhibited at the Salon des Artistes Français a picture called "Le Désespoir," and in 1883 his "Francisca da Rimini" followed. This was received with acclamation from the artists, given first class, and was bought by the state. At this time, he had now shown the vigorous originality with which his later work made us familiar. In 1864, however, with his "Cain," he gave voice to the spirit of seer and poet. He went to Italy, visited with enthusiasm her churches and museums, revelled in her wealth of color. He centered his admiration on the works of Giotto. The poetry of these frescoes, the life which animates them,



HENRI MARTIN

troubled profoundly the soul of the young painter of twenty-five, who had thus new horizons opened to him. From this time Henri Martin shows in his works more of contemplation than observation and he began following his desire to interpret the poets. Dante inspired him with the subject "Chant XXXIII de l'Enfer."

From this time he had but to follow the route which he had traced for himself, and which was opened before him, filled with sunshine and security. At the age of twenty-eight he had won a success which his elders might well have envied. In 1889 he exhibited "La Fête de la Fédération," a large canvas which excited much discussion, upsetting, as it did, the long-established rules of generations of artists. The same year he won the medal for his great picture of "Paolo et Francesca," now hung in the Musée de Carcassonne. He is noted for his "L'Inspiration" in the Luxembourg. He is a symbolist.

During 1896, an exhibition of his works shown at the Galerie Mancini won for him the esteem of the public at large, and in the following year many other important works appeared. In 1899, his "Sérénité" drew from Puvis de Chavannes a cry of delight. "Here is one," he exclaimed, "who will continue my work!"

His works are those of which one often thinks: harmonious and luminous landmarks on the route of art.

He is a member of the Société des Artistes Français; of the Société Nationale des Beaux-Arts; and of the great Société Nouvelle, Paris. Represented in the Luxembourg, Paris; Museum of Painting and Sculpture, Bordeaux; Museum of Amiens; Lyons; Museum of Fine Arts, Toulouse, Marceilles, Carcassonne, Ghent, Nantes, and Buenos Ayres. Awarded medal of the first class, Salon, Paris, 1883; gold medal, Exposition Universelle Paris, 1889; Grand Prize, Exposition Universelle, Paris, 1900; Officer of the Legion d'Honneur, France, 1893; Hors Concours, Société des Artistes Français.

94. Village in Spring.

95. The Pergola.

96. An Old House.

96a. Under the Trees.

MÉNARD, EMILE-RENÉ

Emile René Ménard was born in Paris in 1862, in a cultivated and literary circle. He is himself a spirit of great culture.

Under the influence of his father and his uncle, the philosopher, Louis Ménard, his intelligence could not fail to open itself to all forms of beauty, whether of reality or dream.

He studied both at the Ecole des Beaux-Arts and Académie Julian. His first Salon date is 1883; he hesitated some time in



EMILE RENÉ MÉNARD

his choice of modern or antique subjects, visibly influenced, like all his comrades, by the naturalistic movement of the time.

Toward 1890, he found the path in which he now each day walks with more assured step, that of portraiture and of synthetic visions of landscape peopled with epic groups of beautiful nude women bathing in quiet waters. He says, "It was in Barbizon and Normandy that I began to paint landscapes, later, I was in Brittany, worked in France, in Corsica and in Greece, and I have also traveled in Algeria and in Syria."

A journey in Sicily accentuated his first connection with antiquity and furnished him with the subjects of his beautiful pictures, "Historiques d'Agrigentz (1890)" and "Terre Antique" (1901).

Since 1900, René Ménard has been Chevalier de la Legion d'Honneur, Officer of the Legion d'Honneur, 1910.

He was awarded medal of the third class, Salon, Paris, 1898; gold medal, Exposition Universelle, Paris, 1900. Member of the Société Nationale des Beaux-Arts, Paris; the Société Nouvelle, Paris; and the Société des Pastellistes Français. Represented in the Luxembourg, and in the Musée de la Ville, Paris, Museum of Fine Arts, Toulouse, France; Museum of Stockholm; Carnegie Institute, Pittsburgh, and in Munich, Brussels, Budapest, Venice, Rome, Buenos Ayres, Ghent, Algeria, Lyons, Nantes, and in many private collections all over the world.

The pictures of Emile René Ménard are always a source of pure joy for the spectator; the least of his paintings impels our admiration by the beauty of its conception, the nobility of its sentiment, and the great charm of its color. His pictures must be accounted veritable masterpieces.

97. Hylas.

98. Bucolique.

99. Sunset on the Corsican Coast.

100. Setting Sun.

Lent by Georges Petit Galleries.

101. The Coast of Normandy.

Lent by Georges Petit Galleries.

102. Twilight.

Lent by Victor Harris, Esq.

103. The Rainbow.

Lent by Victor Harris, Esq.

104. Sea and Cloud.

Lent by Victor Harris, Esq.

105. The Swamp.

Lent by William H. Sage, Esq., Albany.

106. The Judgment of Paris.

Lent by Carnegie Institute, Pittsburgh.



JAMES WILSON MORRICE

MORRICE, JAMES WILSON

James Wilson Morrice was born at Montreal, Canada. He is a Canadian artist who went not long ago to settle in Paris. He is not an original member of the Société Nouvelle, but this new recruit is one of the most interesting and characteristic painters of the group, and his works immediately attract attention by reason of their striking coloring and beauty of technique.

He is represented in the Luxembourg, Paris; Pennsylvania Academy of the Fine Arts, Philadelphia; Palace of Arts, Lyons, France; and in the private collections of D. R. Wilkie, Esq., Toronto, and many private collections in Montreal. Member of the Société Nationale des Beaux-Arts, and of Salon d'Automne, Paris; International Society of Sculptors, Painters, and Gravers, London; and the Société Nouvelle, Paris.

James Wilson Morrice is unquestionably the Canadian painter who has achieved in France and at Paris (where he participates regularly in all the important exhibitions) a most notable and well-merited place in the world of art. If he has arrived at this high position, it is certainly not because of any means outside of his art — severe, charming, and truthful. Mr. Morrice has never concerned himself with flattering the tastes of the public, the fashion of the hour, or bourgeois prejudice. From him we have never seen those sensational effigies, brilliant and hollow, of which in Paris, as in all other places, ephemeral reputations are made; nor has he thrust himself into view with immense anecdotal compositions, before which assemble the mob, more sensitive to the pathetic or picturesque subject than to the veritable language of painting as expressed in form, color, light, and value. What above all else characterizes the work of Mr. Morrice is his freedom. Like the true masters, he began twenty years ago with pictures that were somewhat tight in manner, rather stiffly drawn, almost minute, producing the object copied with respectful and timid fidelity. Then, as he became conscious of his powers, he eliminated the useless to express only the essential. The carefully realistic analysis of his first works gave place to a synthesis, broad, rhythmic, and always well considered, which of late years is the only sense of beauty which has guided him.

107. The Place Château Brigand.

Lent by the Mount Royal Club, Montreal.

108. St. Georgio, Venice.

Lent by James Reid Wilson, Esq., Montreal.

109. Clarenton.

Lent by Arthur Morrice, Esq., Montreal.

110. The Ramparts, St. Malo.

Lent by David Morrice, Esq., Montreal.

111. On the Grand Canal, Venice.

Lent by Mrs. Newton MacTavish, Toronto.

112. On the Beach.

Lent by Daniel R. Wilkie, Esq., Toronto.



JEANNE POUPELET

- 113. The Circus.
- 114. Snow Scene, Canada.
- 115. Canadian Village.

POUPELET, MADEMOISELLE JEANNE (Sculptor)

Mademoiselle Jeanne Poupelet was born at Bordeaux, France. She was awarded bronze medal, Exposition Universelle, Paris, 1900; Bourse de Voyage from the Government in 1904; Secretary of the Société Nationale des Beaux-Arts, Secretary of the Salon d'Automne, and member of the Société Nouvelle, Paris.

116. Duck.

117. Rabbit.

PRINET, RENÉ-XAVIER

René-Xavier Prinnet paints with sentiment and also proves that he can be at times an excellent plein-air artist. He is one of the very important members of this group.

A faint, vague perfume of the past pervades the work of this clever painter of incident who infuses into his realism a certain tender grace reminiscent of poetry and romance.

He was awarded honorable mention, Société des Artistes Français, 1888; gold medal, Exposition Universelle, Paris, 1900; Knight of the Legion d'Honneur, France, 1900; Associate Member of the Société Nationale des Beaux-Arts, and of the Society of Painters and Sculptors, Paris. Represented in the Luxembourg, Paris; Museum of Gothenburg; Museum of Nancy; Museum of Bordeaux; Museum of Helsingfors; Museum of Vesoul; Museum of Gray; Museum of Brussels; collection of Prince Leopold of Bavaria.

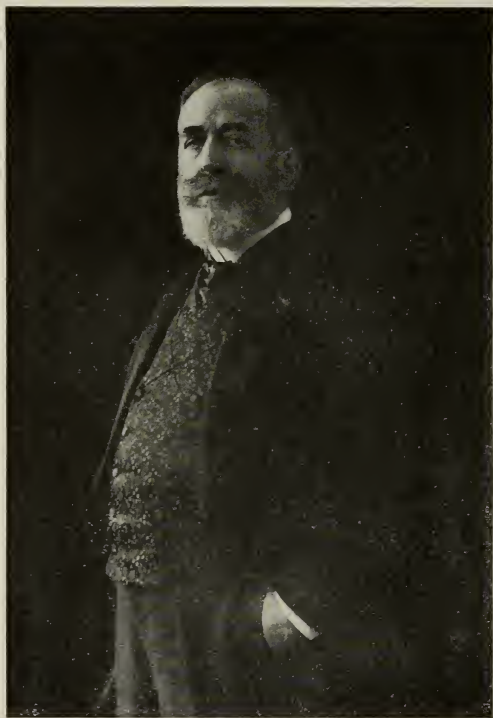
118. The Amazons.

119. The Ferryman.

120. Woman in Brown.

RAFFAËLLI, JEAN-FRANÇOIS

Jean-François Raffaëlli was born in Paris, April 20, 1850. While still young his father lost his fortune and the lad was obliged to choose a means of earning a livelihood which would at the same time yield him sufficient leisure in which to follow his chosen career, that of painting.



JEAN-FRANÇOIS RAFFAËLLI

For this he felt that he had an irresistible vocation.

Beginning at the age of fourteen he tried various occupations, sang in churches or at the theater; gave lessons while all the time gaining for himself a general education and devoting every spare moment to painting.

He studied for a time in the atelier of Gérôme, but his natural independence rebelled at the restrictions here imposed.

Married while still young, he traveled with his wife in Italy, Spain, and Algeria. Upon their return they settled in the suburbs of Paris, and here his penetrating vision discovered a world new to art.

At this time affiliated with the impressionists, he participated in some of their earliest expositions. But soon he separated from them, the better to follow out the path which he has since fashioned for himself.

In 1884, he organized an exhibition of his works; in the preface of the catalogue prepared for this he wrote: "The art of the past has said all that there is to say of purely plastic beauty; the duty of the modern painter is to search for characteristics, that is to say, character."

The catalogue divided its subjects into groups, portraits of various types of the lower classes, ragmen, drinkers of absinthe, robbers, etc.

"Les Forgerons Buvant," exhibited at the Exposition Centennial de l'Art Français in 1890, is a picture of this class.

But while feeling intensely and depicting what is to him the poetry of the humble and miserable, he has in so doing in no way lost his sense of beauty and of the most delicate harmonies.

In 1900 he was made Officer de la Legion d'Honneur.

He was awarded honorable mention, Salon, Paris, 1885; gold medal, Exposition Universelle, Paris, 1889; medal of the second class, Carnegie Institute, 1896; gold medal, Exposition Universelle, Paris, 1900. Member of the Société Nationale des Beaux-Arts and of the Société des Artistes Français, Paris; Secession Society, Vienna; Secession Society, Berlin; and the Société Nouvelle, Paris. Represented in the Luxembourg, Paris; the Metropolitan Museum of Art, New York; the Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburgh; Museum of Fine Arts, Nancy, France; Museum of the Hotel de Ville, Paris; National Museum, Stockholm; Museum of Art, Christiania; and in the private collections of Roland Knoedler, Esq., Georges Durand-Ruel, Esq., New York, and Mrs. W. S. Kimball, Rochester, New York.

121. Les Champs Elysées, Paris.

122. Les Champs Elysées.

Lent by Messrs. Knoedler & Co., New York.

123. Landscape.

Lent by Durand-Ruel & Son, New York.

RODIN, AUGUSTE (Sculptor)

Auguste Rodin was born in Paris, November 14, 1840, in a family of the poorer working classes. At the age of fourteen he entered a small school of art in the École de Médecine, and in addition drew and studied in the Louvre, and at the Gobelins in the evening. He also entered a class at Barye's in the Jardin des Plantes. "Barye," he says, "did not teach us much, he was always tired and worried when he came and always told us something good." Because it was necessary to earn a living, Rodin worked for a maker of ornaments during this period of desperate industry. In 1864, he became a pupil and assistant of Carrière-Velleuse and remained with him six years, during which time he sent the magnificent head known as "The Man with a Broken Nose" to the Salon of 1864. It was refused. He also applied thrice for admission to the Ecole des Beaux-Arts and was thrice refused.

In 1879, Rodin removed to Brussels, where he remained for seven years, working under Van Rasbourg, the Belgian sculptor. During this time he gained a thorough knowledge of the Flemish Primitives, and the gothic masters which, with the art of the best Greek Periods, and Michael Angelo, so greatly influenced his work. "In Brussels," he says, "I learned how to wait. It is the great secret." These seven years formed a sort of spiritual retreat which enabled him to find himself intellectually, and to live quietly and decently in peaceful surroundings. No work of his own is known through all this astonishing apprenticeship of twenty years, with the single exception of "The Man with a Broken Nose." This was finally accepted by the Salon of 1876. Rodin then returned to Paris and in 1877 sent to the Salon of that year the nude figure of a young man entitled "The Age of Brass." It was accepted, but the jury, astonished and perplexed by the wonderful accuracy of the modeling in the work of an "unknown," accused the sculptor of having cast his statue from the mold of a living figure. Rodin protested indignantly, aided by three sculptors, Desbois, Fagel, and Leferre; critics took up the question, which was virtually settled by the purchase of "The Age of Bronze" for the Luxembourg, where it now stands.

In 1880, with "St. John the Baptist" (also in the Luxembourg), Rodin emerged finally and definitely from obscurity, and became the Rodin of to-day, whose dominance in the world of art can only be likened to that of Michael Angelo some few centuries before.

Short, thickset, slow, modest, silent, wholly absorbed in his art, he is seldom to be met, passing his time between his home at Meudon and his studio in the Rue de l'Université; nor have occasional trips to London, Prague, Germany, and Italy, interfered with his busy seclusion, from out of which (we quote a recent French article) he sends exhibits to the Salon, which

rival the most beautiful fragments of antiquity, nor of late years has France refused him her entire sympathy and support, with the disconcerting exception of the Balzac of 1897. In 1900, his entire works were collected under a separate pavilion, at the exhibition of the Bond-point de l'Alma, and his position was at once reaffirmed and explained by this truly noble and astonishing exhibit. He is further a high dignitary of the Legion d'Honneur. President des Juges of the Société Nationale and successor to Whistler as President of the International Society of Artists,—this last one of the highest tributes to genius it lies in the power of his brother artists to bestow, being, as it is, an honor arbitrary of artists alone and unconnected with any official or civic position.

He is surrounded by the warm and sympathetic devotion of many of the younger artists, some of whom are his pupils, distinguished artists themselves. Further, no personality of our time has more occupied the best literary minds of the day, and of late, in consequence, no man has been more written about. This has sometimes been used as a term of reproach, Rodin being styled too literary; but he explains smilingly: "I do not admit that thought should be excluded from art, providing it is clothed in a workman-like plastique" (*une belle plastique*). "First, let them accuse me of badly modeled arms and legs and then——."

And it is this combination of superb and touching idealism (to which in his modesty and, perhaps, suspicion, he lays no claim), and is his supreme, dominant, unchecked, unquestioning realism (in which he glories) that Rodin stands unrivaled. "I am under orders to Nature," he says. "Nature, it is all there. The artist has only to concern himself with sang."

A magnificent series of drawings, yearly becoming more famous, peculiarly reveals us to Rodin, the thinker and student at work for, one had almost written with, himself. They bid fair to take a place in art approximate to that of the etchings of Rembrandt, as compared to the bulk of the work of the great Dutchman, though admittedly more curious, and more intimate. They are above all concerned with the movement of the living model in action, which explains their over-lacking outlines. Drawn with great haste, the hand has often followed the changing outline actually in flight.

124. Danaïde. (Marble.)

Lent by Cottier & Co., New York.

125. The Sphinx. (Marble.)

Lent by Mrs. Eugene Meyer, New York.

126. The Kiss. (Bronze.)

Lent by Mrs. Eugene Meyer.



LUCIEN SIMON

127. Bust of Mirabeau. (Bronze.)

128. Bust of Dalon. (Bronze.)

129. The Hand of Man. (Bronze.)

Above three bronzes personally sent by Monsieur Rodin to the present exhibition.

130-135. Six drawings lent by Mrs. Eugène Meyer.

136. Colored Drawing.

Lent by Mrs. Porter Norton, Buffalo.

SIMON, LUCIEN

Lucien Simon was born in Paris, July 18, 1861. His family belonged to the refined and well-to-do bourgeoisie from which have sprung so many artists and men of literary renown.

The house in the Rue Cassette in which he lived was encircled by gardens; the only sounds to be heard were those of clocks, to which during the spring-time were joined the cries of the swallows. In this quiet environment his infancy was passed.

When he was old enough to receive instruction he went first to school and later to the Lycée Louis-le-Grand.

During his school career his tastes led him quite as much toward a literary as an artistic life, and he thought seriously of following the scientific career of his brother Eugène Simon, who had already made a name for himself as a naturalist. However, he had at this time the misfortune to lose his father, and being allowed by his mother freedom in his choice of a career, decided to devote himself to painting. Already Jules Didier had given him some lessons; and now he enrolled himself as a pupil at the Académie Julian. Not long, however, did he continue there, for, making the acquaintance of René Ménard and other brother artists, he invited them to meet weekly at his house, and not they only but poets, musicians, and dramatic authors here gave voice, each to his peculiar talent.

At this time, the realistic influence of Zola and Maupassant was at its height, and made itself strongly felt among those who gathered at the home of Lucien Simon. The artist at this time painted "L'Homme qui court après la Fortune" and several other important works. In 1890, he married the sister of André Dauchez; his young wife appreciated art in all its phases, and made the former studio of her husband a home as well as a workshop and gathering place of beautiful objects. Here she brought her seven brothers and sisters and these Simon painted as well as educated and cherished. Then a baby came, and Simon expressed his paternal emotion in the picture "Les Miens."

He took his family to pass the summer in Brittany, and these months mark a new epoch in his career; Brittany was revealed to him, and this revelation he imparts to us in his pictures; from now on the history of Lucien Simon becomes that of his works.

In 1893, he left the Salon des Artistes Français for the Société Nationale des Beaux-Arts; here his talent felt more at ease and to the semi-success which his previous work had met succeeded a constantly growing favor.

In 1900, he received a gold medal and the cross of the Legion d'Honneur; but the brevity of this study forbids a list of all his works and the honors received. Several years ago he took an enviable place in the Société Nouvelle which, at first under the presidency of Gabuil Monrey and later of Auguste Rodin, exhibits at the Georges Petit Galleries. Here are found some of the most characteristic painters of our time. Simon has also exhibited at the International Society in London and the Secessionist Societies at Berlin, Munich, and Vienna.

At forty-eight years of age his work has gained for him the right to rest; but he feels he has still much to say and his labor has never been more incessant. He is above all a painter of the family and of Brittany, though he often represents Parisian scenes and the life of a crowd. This variety, with enthusiasm, unite to make Lucien Simon one of the most living artists of our time.

137. Comedy.

138. Summer Day.

Lent from the Luxembourg Gallery, Paris, through the courtesy of Léonce Bénédite, Director, and the French Government.

139. Breton Inn.

Lent by Hamilton Easter Field, Esq., New York.

140. A Head.

Lent by John W. Alexander, President of the National Academy of Design, New York.

TROUBETZKOY, PAUL (Sculptor)

Paul Troubetzkoy, the creator of the spirited and graphic phase of modern sculpture, was born February 16, 1866, at Intra, Lago Maggiore. The second son of Prince Pierre and Princess Ada Troubetzkoy, née Winans, his childhood and youth were passed amid the picturesque surroundings of his birthplace, where nature and art seem to have achieved their own indissoluble unity of form and color. The boy's artistic instincts manifested themselves at the conspicuously early age of six, that which first aroused his interest in such matters being the visit to the family home of a well-known Italian portraitist, who was engaged in

painting likenesses of his parents. Although he was fond of drawing, it was sculpture that attracted him most.

He studied for a time under Barcaglia, but being essentially restless and independent of temperament, left after a few days and joined the classes of Ernesto Bazzaro at the Brera.

His first important appearance was in 1886, at the Palazzo di Brera, when he exhibited the figure of a horse, which despite its freedom of execution, was well received, but it was not until 1894, when his "Indian Scout" was seen in Rome, that he achieved what may be called substantial public recognition.

Flattering as has been his reception at Venice and Rome, it was nevertheless far eclipsed by the recognition accorded his art the following year on the occasion of the Exposition of 1900. Represented in both the Italian and Russian sections, Prince Troubetzkoy's triumph at Paris was second to that of no other single individual. In the former group he easily held his own beside his colleagues, Trentacoste and Romanelli, and though in the Russian section his work was exhibited along with that of such acknowledged masters as Antokolsky, Ginsburg, and Bernstamm, it was he who carried off the Grand Prix. The eloquent bust of the lately deceased painter Giovanni Segantini was the most important of his three contributions to the art of the country of his birth.

Prince Troubetzkoy has been a Chevalier de la Legion d'Honneur since 1900, has won gold medals in Rome, Dresden, Berlin, and elsewhere, and figures in the permanent galleries of such cities as Rome, Leipsig, Berlin, Milan, Dresden, Moscow, St. Petersburg, Paris, San Francisco, and Buffalo. He is furthermore a member of the Société Nationale des Beaux-Arts, the Société Nouvelle, the Société du Salon d'Automne in Paris, the Dresden and Munich Secession Societies and the International Society of Sculptors, Painters, and Gravers, in London. He exhibited at the Paris Exposition of 1900, the Autumn Salons of 1904 and 1909, and in Venice the same year.

In order to complete the chronology of Prince Troubetzkoy's productions it only remains to recall his appearance at the World's Columbian Exposition at Chicago, in 1893, where he was represented by his sketches for the Dante and Garibaldi monuments, by two versions of his "Indian Scout," and five additional pieces, some of which were later purchased for the Golden Gate Art Museum of San Francisco.

Considering his position and reputation in Paris, it would have been singular had the art of Prince Troubetzkoy remained unknown to those Americans who habitually frequent the French capital, and it is thus a pleasure to note that among those from this side of the water who have already sat to him for their portraits are Mrs. Vanderbilt and her daughters; Mr. W. K. Vanderbilt, and Mrs. Harry Payne Whitney. In addition to these, he had previously found in his own family two American

women who naturally proved sympathetic subjects — his mother, of whom he has executed a delicate and penetrating seated likeness, and his sister-in-law, Princess Amelie Troubetzkoy, née Reeves, wife of the portrait-painter who has, for the last few years, made his home in New York.

141. Portrait of Baron Rothschild. (Bronze.)
142. Portrait of Monsieur Errazuriz and his Daughter. (Plaster.)
143. Portrait Statuette of Gabriel d'Annunzio. (Bronze.)
144. Portrait Statuette of Auguste Rodin. (Plaster.)
145. Portrait Statuette of Monsieur Nelidow. (Plaster.)
146. Young Woman Seated with Dog. (Bronze.)
147. Indian on Horseback. (Bronze.)
148. Cowboy on Horseback. (Bronze.)
149. Indian at the Side of his Horse. (Bronze.)
150. Indian Standing. (Bronze.)

ULMANN, RAOUL-ANDRÉ

Raoul-André Ulmann was born in Paris, 1867. Studied in Paris. Represented in the collections of the Musée de Luxembourg; Musée de Bayonne; Musée de Saint-Etienne; Memorial Hall, Philadelphia; Pennsylvania Academy of the Fine Arts, Philadelphia; Musée de Carnavalet. Member of the Société Nationale des Beaux-Arts, and the Société Nouvelle, Paris.

151. Evening on the Zaam.
Lent by Georges Petit Galleries.
152. The Quai.
Lent by Georges Petit Galleries.
153. Foggy Morning.
Lent by Georges Petit Galleries.

NON-MEMBERS OF THE SOCIÉTÉ NOUVELLE

BOURDELLE, EMILE (Sculptor)

(No biographical data at hand.)

154. Head of Beethoven.
Lent by Victor Harris, Esq.

DESVALLIÈRES, GEORGE

George Desvallières was born in 1861 at Paris and studied under Delaunay and Moreau. His first exhibition at the Salon was as early as 1883, and in 1894 he won a second medal by two portraits of women.

He is represented at Nimes, Bordeaux, and by several pictures in the Luxembourg.

Desvallières' work is simple in conception and execution, and pleases by its directness and sureness of touch. His picture of "Rolla," for example, fits his tormented and melancholy imagination, and also his group of "Christ and Magdalene," with its desolate rusty color, its falling lines, its gestures of refuge, protection, and pity, has much of pathos and grandeur; but neither are so well done as his tranquil and melancholy portrait of a woman in purple and gray, sober in execution and admirable in analysis, which he showed in 1905, at the Pastellists' exhibition. In fact, with all his varied work, as studies in expression and ensemble, the artist has certainly succeeded in giving the desired effect.

155. Girl in Black.
156. Corner of an Antichamber.
157. Nudes.
158. The Seamstress.
Lent by Hamilton Field, Esq., New York.

FIX-MASSEAU (Sculptor)

(No biographical data at hand.)

159. Head of Beethoven.
Lent by Victor Harris, Esq.

LEPÈRE, LOUIS-AUGUSTE

Born in Paris, 1849.

160. Landscape.

Lent from the Luxembourg Gallery, Paris, through the courtesy of Léonce Bénédite, Director, and the French Government.

- Notes: 1. The works of the above two Sculptors have been included through the kindness of Victor Harris, Esq., New York.
2. The works of Messieurs Desvallières and Lepère are sent through the kindness of Léonce Bénédite, Director of the Luxembourg.
3. The four pictures from the Luxembourg Galleries will be illustrated in the next number of "Academy Notes," as they arrived too late to be photographed for the catalogue.



DANAÏDE (MARBLE): AUGUSTE RODIN
(Lent by Cottier & Co., New York)



EUGÈNE CARRIÈRE: SELF-PORTRAIT



CHILD SMILING: EUGÈNE CARRIÈRE



THE SPHINX (MARBLE): AUGUSTE RODIN
(Lent by Mrs. Eugene Meyer, New York)



MORNING: EDMOND AMAN-JEAN



SALOME: JACQUES-ÉMILE BLANCHE



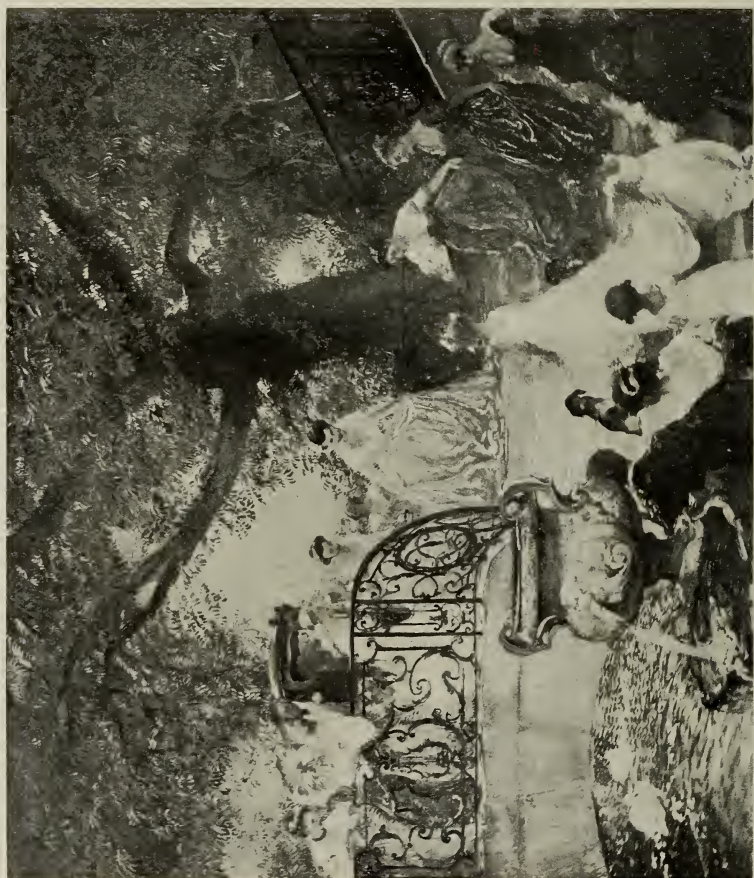
PORTRAIT OF EX-SENATOR WILLIAM A. CLARK: ALBERT BESNARD
(Lent by William A. Clark, Esq.)



THE JUDGMENT OF PARIS: ÉMILE-RENÉ MÉNARD
(Lent by the Carnegie Institute, Pittsburgh)



HYLAS: ÉMILE RENÉ MÉNARD



THE ARRIVAL OF THE PRINCESS ROYAL: GASTON LA TOUCHE



HEAD OF A YOUNG GIRL: EUGENE LAGARE



LES CHAMPS ELYSÉES: JEAN-FRANÇOIS RAFFAËLLI



PORTRAIT OF MISS D.: ANTONIO DE LA GANDARA



MORNING: HENRI EUGÈNE LE SIDANER
(Lent by Mrs. E. D. Libbey, Toledo)



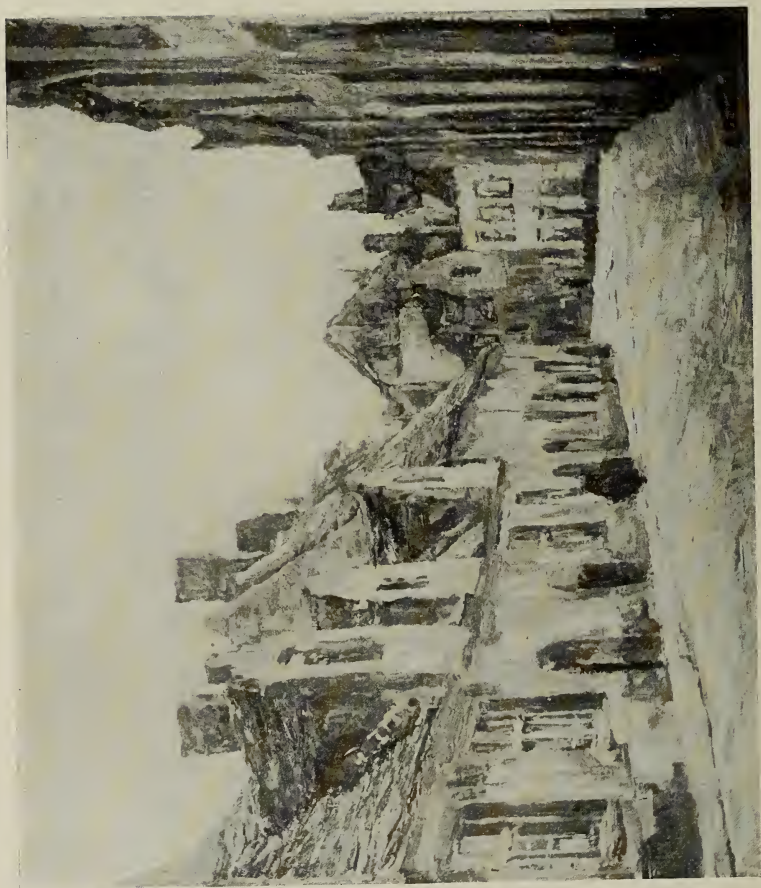
PORTRAIT STATUETTE OF GABRIEL D'ANNUNZIO (BRONZE):
PRINCE PAUL TROUBETZKOY



PARDON OF ST. ANN LA PALUD: CHARLES COTTET



THE OLD HOUSE: HENRI MARTIN



STREET AT BRUGES: ALBERT BAERTSOEN



THE AMAZONS: RENE-XAVIER PRINET



THE WOMAN AND THE SOURCE (WAX): LOUIS DEJEAN



TORSO OF A BACCHANTE (BRONZE): CHARLES ALBERT DESPIAU



RABBIT (BRONZE): M^{LE}. JEANNE POUPELET



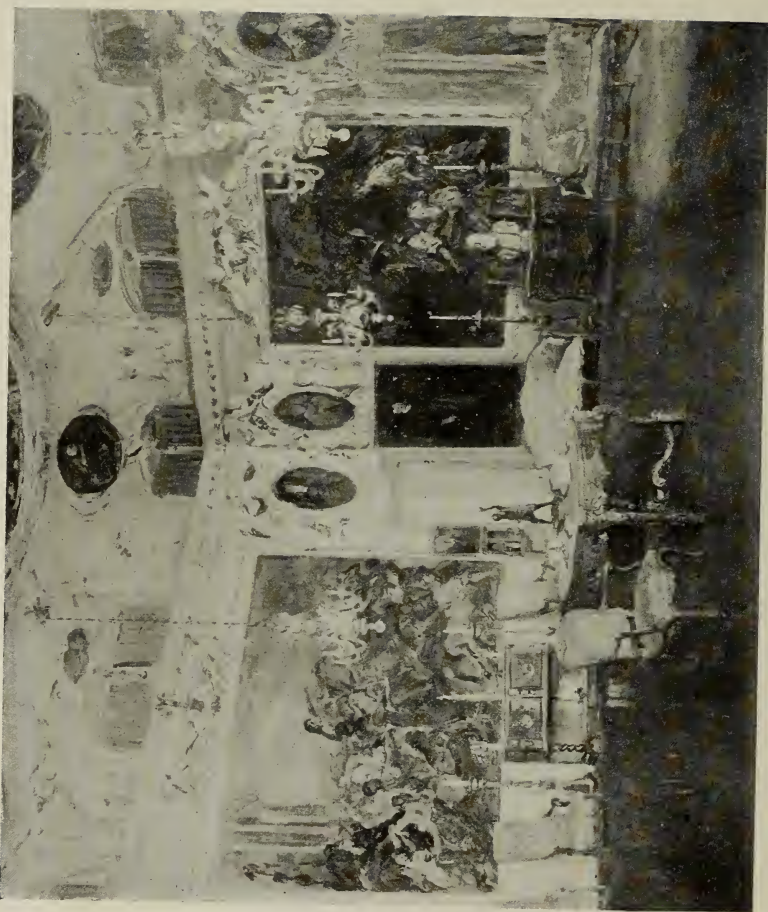
COMEDY: LUCIEN SIMON



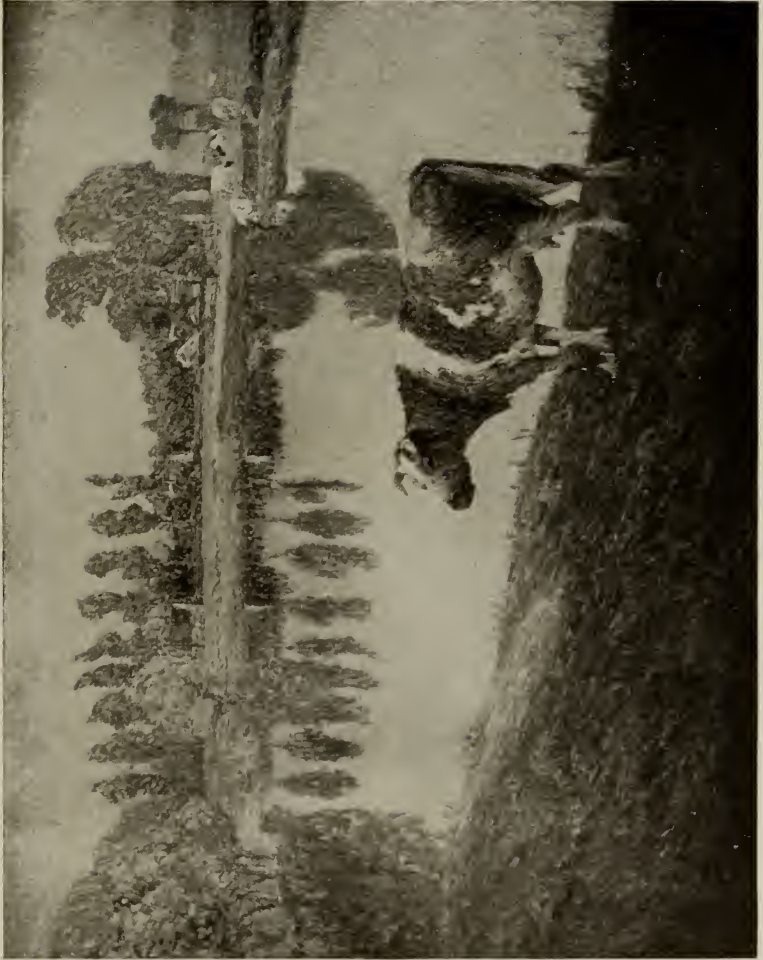
THE BAY OF COMBRIT: ANDRÉ DAUCHEZ



EVENING ON THE ZAAM: RAOUL ANDRE ULMANN



PALAZZO BARBARO, VENICE: WALTER GAY
(Lent by the Boston Museum of Fine Arts)



THE GRAY COW: EMILE CLAUS



THE PLACE CHÂTEAU BRIGAND: J. W. MORRICE
(Lent by the Mount Royal Club, Montreal)



THE FLOCK PASSING THE ROAD, AT THE RISE OF THE RED MOON: HENRI DUHEM



GIRL IN BLACK: GEORGE DESVALLIÈRES



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